

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
NOVEMBER NINETEEN TWENTY-FOUR



PORTRAIT HEAD, SCHOOL OF CHAMPAGNE, EARLY SIXTEENTH CENTURY.
THE LUCY MAUD BUCKINGHAM MEMORIAL COLLECTION

VOLUME XVIII

NUMBER 8

Charles Lawrence Hutchinson

1854-1924

Charles Lawrence Hutchinson, since 1882 President of The Art Institute of Chicago, and its most active Founder, died on the seventh of October. More adequate notice will be given in the next issue of the BULLETIN.

FRENCH GOTHIC SCULPTURE OF THE LUCY MAUD BUCKINGHAM MEMORIAL

THE stylistic development of the late middle ages in France may be traced through the examples of sculpture dating from the fourteenth, fifteenth and early sixteenth centuries, installed in the "Gothic Room."

The mannered and repetitious character of the production in the fourteenth century received a fresh impulse at its close by the rise of a more vital school in Burgundy under the leadership of Claus Sluter. The new style which was strongly influenced by Flanders may be characterized by a realism often approaching brutality and a predilection for stout, squat figures swathed in heavily falling drapery. A quality of seriousness and monumentality contrasted it with the studied grace and affected gestures of the fourteenth century "ateliers," whose standards were rather those of the ivory carver than of the sculptor whose medium is stone.

The charm and sophisticated elegance of fourteenth century representations of the Virgin and Child may be noted in the important example in the Buckingham Collection, dating from the latter part of the century. It is a large stone group still retaining much of its original polychromy and portrays the aristocratic, slightly mincing type of fashionable lady of the period.

The two fifteenth century representations of St. Catherine placed in niches on the south wall illustrate the massive qualities of the Burgundian tradition, somewhat

relieved in the example to the right, by a fine sweep of drapery.

Coincident with the propagation throughout France of the realistic Burgundian school, there persisted until the middle of the sixteenth century a strong and widely spread artistic tradition which harked back to the more simple and harmonious style of the thirteenth century. This phase has been designated as the *détenet*, a return to a more natural, premeditated simplicity and ingenuousness, the center of the movement being the region of the Loire, principally Touraine. The polychromed statue of St. Barbara illustrated (p. 99) is an ingratiating example of this tendency and demonstrates that happy combination of Burgundian realism and a persistent Gothic tradition which culminated in the great art of Michel Colombe before the all-engulfing conquest of the Italian Renaissance. In comparing the St. Barbara with the fourteenth century Virgin and the Burgundian St. Catherine's, it will be noted that in type and pose the former is more natural, more homely in the English sense, without lacking a certain elegant charm.

The style of the *détenet* was not restricted to the Loire valley but within the confines of Burgundy itself. The small marble group of the Virgin and Child in the Buck-



VIRGIN AND CHILD, FRENCH,
LATE FOURTEENTH CENTURY

ingham collection is said to have come from the hospital at Beaune, in the very heart of that province. It bears almost no trace of the school of Sluter and were it not for the partial nudity of the child which bespeaks a late date, the style is that of a hundred years earlier. The group dates within the second half of the fifteenth century as does also a marble relief of the same subject. Traces of rose color in the Virgin's robe and of gold in the background of the latter, together with the gentle and tender delineation of the Holy Mother, give this work a subtle and poetic charm.

In the first part of the sixteenth century a school flourished at Troyes and spread throughout Champagne, which upheld the same standards of directness and simplicity against the current of the new Italian style. A finely characterized female head, possibly a portrait, may be ascribed to this school. This piece illustrates the last phase of Gothic art in France, thus rounding out chronologically a group of sculpture whose value as illustrating the artistic development of the late middle ages is only commensurate with its high quality. H. S.

COROTS IN THE ART INSTITUTE

THE very early work of Camille Corot is not represented in the Art Institute, but the twelve paintings scattered through the Field, Nickerson, Munger, Kimball and Palmer Collections if brought together would give almost a connected view of his better-known phases, from 1855 to 1872.

It is often said that Corot's life was a long youth. "Fortunately," he remarked late in life, "my family provided me with soup and shoe-leather." The world discovered him at fifty, painting incessantly, busy as a child at play, indifferent to honors. It was at this time, when he received his first medal in the Salon of 1846, that he said: "Mass and character interest me first of all. When that is established I search for refinements of form and color." He had but one programme: *confiance et conscience*. The labor of a pioneer was



ST. BARBARA, FRENCH, SECOND HALF OF SIXTEENTH CENTURY. SCHOOL OF THE LOIRE

involved in freeing his style from the academic confines of his teacher, Bertin, and from the pedantry of the times. Because of the very facility with which they were rewarded, these efforts are generally underestimated. Of Delacroix, he said: "He is an eagle; I am only a lark, singing little songs in my gray clouds." His "little songs" are made to tell his love of nature, his ideal of the relation of man to nature,



THE WOUNDED EURYDICE, BY COROT. THE HENRY FIELD MEMORIAL COLLECTION

his pantheism which was at once Greek and Christian, and the cheer of his own heart.

"Just before Sunrise," the painting in the Munger Collection, was one of many unfinished works sold from Corot's studio after his death in 1875, but it is a late echo from a painting in a Salon of 1845 to 1848. In 1870 he was asked by the firm of Goupil for a copy of his early work, "Nautonniers au Soleil Couchant." As he possessed only an engraving of this, he had a pupil copy the outlines on a canvas, and worked on it himself for only a few days when a misunderstanding with Goupil caused him to abandon the order. The "mass and character" are here; the refinements incomplete. A sense of spreading light confirms the title which has come down with the picture rather than that of the original "sun-

set." It repays study not only because of being an unfinished work of 1870 when the artist was seventy-four years old, but also as a record of the development of his composition and style twenty-five years before.

A small landscape in the Field Collection is a further instance of the same type of subject matter. Massed foliage of poplars, willows, or birches, a pattern of twisted or bending trunks against an evening or an early morning sky; a boat pushing from a dark foreground into a patch of reflecting water; the flick of a boatman's red cap against a cool color harmony; faultless graduation of values; such is the subject matter of the easily recognized "Corot" of the middle period exemplified in this landscape. The personal stamp of Corot is given, however, by the silvery atmosphere, harmonizing in effect, and the freedom of brushwork. This gray, vaporous envelope is the artist's peculiar contribution, separating him slightly from the painters at Barbizon, and connecting him with the later students of the effects of light and air. The "Evening" in the Palmer Collection is another landscape of the period 1855-1860.

Like Claude Lorrain, Corot seems to have kept the faith of ancient mythology, and



BATHING NYMPHS AND CHILD, BY COROT. KIMBALL COLLECTION

in this tradition he moves with the greatest freedom, as a born Greek. Nymphs evoked from the woods themselves frolic in a forest pool in the "Bathing Nymphs and Child," of the same period as the last works. In the fleet twilight of morning a faun pipes to the sport of the exquisite bathers. Sketchy though it is, the drawing and coloring of the nude in this painting in the Kimball Collection as in the large paintings of woods and their nymphs at the Louvre, has the grace and essence of the spirit.

"Orpheus Saluting the Dawn" in the Palmer Collection continues this ideal style, which was less employed in the artist's later years. With a companion painting this was one of Corot's few decorative commissions, and was executed at the direction of the architect Feydeau for the walls of the palace of Prince Demidoff at Paris. The painting is dated 1865 but sketches in black and white were made at least two years before. A retouching in 1868, after the canvas was put in place, made only slight changes in the values, which are not wider in range than in the smaller paintings. It is a harmony resting largely on brown. In the companion work *Diana sinks to rest* at the approach of night. Here the son of Apollo strikes his lyre in praise of advancing day. In a sense it is Corot's song that is raised to the hour that he loved, when leaves stir with the first shifting of the morning mist while the mass of the trees still holds the night.

More real surroundings appear in "The Fisherwoman of Zuydcoote-op-Zee" of 1865-1870, another brown-toned painting in the Palmer Collection. A smaller canvas



ORPHEUS SALUTING THE DAWN, BY COROT. PALMER COLLECTION

containing the germ of the picture was actually applied to the larger. The right half which was added contains the undulating horizon and the fisherwoman whose net, carried on its frame across her shoulder, forms the axis of balance. The notation of her figure and of the cleft hillside is generic rather than concrete and convincing. In spite of a heavy subject the facile technique persists, soft dabs and floating accents skillfully suggesting the flowered foreground and the ripple of foliage in the thicket.

In 1871, when Paris was still gasping from the siege, Robaut detained his friend Corot as long as he could in the neighborhood of Arleux, where the marshes delighted the artist. In "The Bridge of Trysts; Souvenir



THE INTERRUPTED READING, BY COROT.
PALMER COLLECTION

of Arleux-Palluel" a brighter green than before indicates the lush grass. Returning to his old home and sketching-ground, Ville d'Avray, near Paris, he painted "Ville d'Avray; Cow and its Guardian," also in the Palmer Collection. It has the traditional pattern; the accents balance easily in the dark foreground; through the opening in the buoyant foliage shines the fine gray of a distant landscape; again the profile of buildings on a far hillside faces the sunset.

In the Nickerson Collection is a small painting called "The Sentinel," not to be found in Robaut's exhaustive catalogue, but apparently, from the freedom of brushwork and contrast of color, to be referred to the same late period. Between the birch trees the scale rises from the distant hills which are the negation of color to blue sky and rosy clouds, against which plays the russet foliage of fall, and descends to the foreground of heavily shadowed rock and bright sprays of underbrush.

The Institute owns also the following landscapes in black and white: "Souvenir des Fortifications de Douai" and "Souvenir de Toscane," two of the artist's fifteen etchings; "Saules et Peupliers Blancs," a lithograph; a drawing, also of poplars; and a heliograph, "Souvenir d'Italie" which is not included in the well-known portfolio, *Quarante Clichés-Glacés*.

How far from automatic was the work of his late years may be understood from the figure studies, many of them indoors, which increasingly occupied him. A new scheme of color was necessary and Corot seemed to have found the clarity of the Dutch Little Masters.

"I like models that move about," he said. He caught such a model in momentary repose for the "Interrupted Reading" of 1865-70 which is in the Palmer Collection. This was quite possibly the portrait of a friend rather than a model. In the dapple of ivory, lavender, and rose that build up the substance of arms and face the artist has applied his peculiar charm of technique to new advantage.

Corot is said to have recaptured the secret of painting flesh-tones. We have in the Field Collection a second example to uphold the statement. The small "Wounded Eurydice," painted about 1872, was the final composition of the subject. Earlier studies are in the collections of Mrs. Lathrop Brown and of Mr. James J. Hill. The implied tragedy is treated in a lyric work of classic character. Everything incidental has been effaced for the purpose of complete simplicity and reserve.

M. C.



LANDSCAPE, BY COROT. THE HENRY FIELD
MEMORIAL COLLECTION

PERSIAN POTTERY

A VERY important loan collection of Persian pottery has been put on exhibition in Gallery H 10 in the Hutchinson Wing, and will remain until the first of December. Among many notable pieces a turquoise blue ewer of the twelfth or thirteenth century was illustrated in color in the monumental catalog of the exhibition of Mohammedan Art in Munich, 1910. (*Die Ausstellung von Meisterwerken Muhammedanischer Kunst in München*, 1910. Plate 105.) Two other pieces in the collection were also illustrated (plates 102 and 107). The Mohammedan Exposition at Munich is the most important event in the recent history of Mohammedan Art, and the high standard of the present exhibition is indicated by the inclusion of objects which were shown there. The famous Günsaulus Collection of Persian pottery is one of the Institute's proud possessions, but there are many pieces in the present exhibition which are of types not shown in the Günsaulus Collection, and which ought to be included in our permanent collections.

The principal charm of Persian pottery is its color, and even the masterful potters of China borrowed many ideas from Persia, while the Persian potters were not slow in recognizing the excellence of Chinese ceramics, and developed many decorative motives patterned after Chinese forms. As to the mechanical side of potting, the Persians never reached the perfection of Chinese technique, and the bodies of the Persian wares are always very fragile, which ac-



VILLE D'AVRAY, BY COROT. PALMER COLLECTION

counts largely for their rarity and costliness. In the matter of glazes, however, the Persians were innovators, and many colors and varieties of glaze may be traced to them. Lustre glazes were a Persian invention, and the Chinese developed a blue which they called Mohammedan blue because they believed it was the blue which the Persians used. It is even said that they imported glazes from Persia.

There is a great variety in form, but bowls, shallow dishes, jars, slender-necked bottles and ewers are most frequently seen; the sizes vary, in this exhibition, from bowls four inches in diameter to a huge jar of turquoise blue, over two feet six inches in height. The colors range from vivid turquoise greens and blues, to quiet yellows and browns. Although the representation of living creatures is prohibited by the Koran, still many of these pieces have charming decorations of human figures, particularly the Rhages pottery, which shows work comparable to Persian miniature painting.

The period covered extends from Roman times in Mesopotamia to the last of the

JUST BEFORE SUNRISE, BY COROT.
MUNGER COLLECTION



POLYCHROME PERSIAN POTTERY.
RHAGES. XII-XIII CENTURY.

seventeenth century. The principal groups are from Rhages, Ave, Sultanabad and Hamadan. There are some interesting small tiles from Veramin, and a number of large wall tiles from various sources.

ART FOR THE CHILD

A series of popular lecture demonstrations for children of members, four to fourteen years of age, by Dudley Crafts Watson. Admission by membership ticket only. Young children may be accompanied by a parent or guardian.

Saturdays at 2:30 P. M. in Fullerton Hall. Mr. Watson will repeat the lecture, if necessary, at 3:45 P. M.

NOVEMBER

- 1 Where and What is Beauty? A Chalk Talk.
- 8 A Lesson in Character Drawing. A Chalk Talk. Children will please bring soft pencils.
- 15 Demonstration of Batik and Tie-dyeing.
- 22 Music and Masterpieces. Music with Correlative Paintings.
- 29 Six Colors and Picture Making. A Chalk Talk.

These programmes are designed to arouse the child's interest in art, to stimulate his creative powers, and to aid him in forming high standards of beauty.

ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE

PERHAPS the best means of assimilating one's impressions of any large and general exhibition is the obvious one of classifying the works into groups by subject matter.

In the present exhibition portraits and figure studies predominate. Malcolm Parcell, a young Pittsburgh painter, has sent his "Portrait of My Mother" which was awarded the Altman prize in the Winter Academy exhibition. The dark, reflective figure is seated alone on a terrace, surveying an ideal landscape. Sidney Dickinson's meticulous portrait of his cousin, Edwin Dickinson, will particularly interest those who remember the latter's sombre "Anniversary" and the former's self-portrait in the annual exhibition of last year. The portrait by Nicolai



BRONZE STUDY FOR THE HEAD OF "WAR," MEADE MEMORIAL. BY CHARLES GRAFFLY. ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE

Fechin is of his father, and Edmund Tarbell, who sent last year the "Mother and Mary," has now given another group of his family, "Mary, Edmund, and Sergius." Lillian Westcott Hale has painted a large interior with children, and Gerritt Beneker has seated his little "Helen" in a spreading Windsor chair.

Wayman Adams portrays Mr. and Mrs. Joseph Pennell in their already famous Brooklyn window. John Singer Sargent has himself or his double sketching in the sunlit woods. The large portrait by Louis Betts is a full length of Elizabeth Betts in costume of a generation ago. Richard Miller's portrait of his daughter, James Hopkins' Kentucky types, "Father and Daughter," and Henry Lee McFee's "Portrait of Eileen Cramer" are more detached, and treated decoratively. The unusual showing of portraiture may be due to the offer of the new Logan Prize.

Of the purely decorative figure compositions, many are notable, among them Frederick C. Frieseke's outdoor "Hour of Tea," R. P. R. Neilson's "Black and White Cretonne," Maurice Prendergast's "Le Crépuscule," Cameron Booth's "Toilers," and Eugene Savage's "Almighty Spring."

Anthony Angarola's "Taylor Falls, Evening," John R. Grabach's "Wash-day in Spring," John Sloan's "Throbbing Fountain," John E. Costigan's "Boy and Cows," and many compositions such as Cameron Booth's "Toilers," George Luks' "Street Preacher," Maurice Stern's "The Bread Makers," all bring something new or unusual in arrangement or technique.

William Ritschel varies his series of South Sea marines with a surf-rider balancing on the waves; among other marines are



ARTIST SKETCHING, BY JOHN SINGER SARGENT. LENT BY R. T. CRANE, JR., FOR THE ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE

those sent by George Pearse Ennis, Henry B. Snell, and Charles H. Woodbury.

Henry O. Tanner's sea painting is religious in tone, the subject being the "Miraculous Draught of Fishes." The imaginative subject is becoming rare in our exhibitions; Tanner's painting and John C. Johansen's "Land of the Hunter" in its classic setting are among the exceptions.

Daniel Garber's "Country Town," Hayley Lever's "The Harbor," Chauncey Rider's "Sand Hills," Robert Spencer's "River Town," are examples of our own countryside. The Southwest is seen rather less in landscape than in figure paintings.

Sculpture shows the trend toward simplification of form. Gaston LaChaise is simple and somewhat Gothic. John Gregory's and C. P. Jennewein's works are archaistic and decorative, the former tinged with the Hindu. Charles Grafly's greedy head of "War" for the Meade Memorial, and Edith B. Parsons' "Kid" are realistic, forceful, and direct.

As in former years the Annual American Exhibition shows a considerable number of paintings and sculptures by instructors in the School and former students.

NOTES

DEPARTMENT OF MUSEUM INSTRUCTION—The classes in Museum Instruction will continue according to the schedule announced in the October BULLETIN. They may be entered at any time.

An added course will be a series of lectures on Interior Decoration by Dudley Crafts Watson. On Thursday afternoons at 2:30, beginning November 6, he will give the following talks in the Museum Instruction class room:

1. The Reception Room
2. The Living Room
3. The Dining Room
4. The Bedroom
5. The Nursery and Play Shop

Tickets for the course are five dollars. Advance registration with Miss Helen Parker, Museum Instructor, is requested.

CHANGES OF ADDRESS—Members of the Art Institute are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

THE SCHOOL—The following instructors have been added to the Faculty for the year 1924-25: Leon Kroll, painting; George Oberteuffer, drawing and painting; Richard Fayerweather Babcock, advanced illustration; James Cady Ewell, decorative illustration; Henry E. Quint, interior decoration; Porter Price, Paul E. Chapman, George J. Rozen, and Catherine Heller, drawing.

The opening of four large new school rooms in the East Addition, and the use of Gallery III for History of Art and Anatomy, and the evening class use of this room and of new rooms in the Terrace Addition, have materially supplemented the regular class rooms in taking care of the record enrollment.

THE ART INSTITUTE REFECTORY, located on the ground floor opposite the Club Room, is available to all members, students and visitors in the building. Special luncheons, teas, or dinners can be arranged as desired by inquiring at the Refectory or at the office of the Superintendent of Buildings.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, MONDAYS AND SATURDAYS AT 2:30 P.M.; TUESDAYS AND THURSDAYS AT 4:00 P.M. NEARLY ALL ILLUSTRATED BY STEREOPTICON.

NOVEMBER

- 1 Lecture for children of members. Dudley Crafts Watson.
- 3 Lecture: "Interior decoration—the bride's home." (Lecture repeated by request.) Lionel Robertson.
- 4 Lecture: "The making of a picture." Philip L. Hale.
- 7 Lecture: "Contemporary French sculpture." Lorado Taft.
- 8 Lecture for children of members. Dudley Crafts Watson.
- 10 Lecture: "Interior decoration—modernizing an old home. (Lecture repeated by request.) Lionel Robertson.
- 11 Lecture: "Composition." Philip L. Hale.
- 13 Lecture: "Persian pottery." Charles Fabens Kelley.
- 14 Lecture: "Contemporary French sculpture." Lorado Taft.
- 15 Lecture for children of members. Dudley Crafts Watson.
- 17 Lecture: "Interior decoration—the country home." (Lecture repeated by request.) Lionel Robertson.
- 18 Lecture: "The fundamental principles of Mohammedan art." Arthur Upham Pope.
- 21 Lecture: "Sculpture of Central Europe." Lorado Taft.
- 22 Lecture for children of members. Dudley Crafts Watson.

- 24 Lecture: "Interior decoration—the city home." (Lecture repeated by request.) Lionel Robertson.
- 25 Lecture: "The problems of the new architecture." Architect Erich Mendelsohn.
- 28 Thanksgiving holiday.
- 29 Lecture for children of members. Dudley Crafts Watson.

DECEMBER

- 2 Concert: Chamber music. Philharmonic String Quartette.
- 5 Lecture: "English Sculpture." Lorado Taft.
- 9 Lecture: "Is there any art in America?" R. A. Kissack.
- 12 Lecture: "American sculpture." Lorado Taft.
- 16 Lecture: "The art of Spain today." Dudley Crafts Watson.
- 19 Lecture: "American sculpture." Lorado Taft.
- 23 Christmas holiday.
- 30 Christmas holiday.

JANUARY

- 6 Lecture: "The Woolworth Building and its message." Henry Turner Bailey.
- 13 Lecture: "Interiors and their composition." Bessie Bennett.
- 20 Concert: By members of the Chicago Symphony Orchestra.
- 27 Lecture: "The enjoyment of color." Prof. Walter Sargent.

FEBRUARY

- 3 Lecture: "The making of a garden." Mrs. Linn White.
- 10 Lecture: "The relation of the arts to life." Alfonso Iannelli.
- 17 Concert: Chamber Music. By the Beethoven Trio.
- 24 Lecture: "Renaissance furniture and woodwork." Herbert Cescinsky.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock. George Dasch, Conductor. Admission 15 cents.

Lectures on sculpture, by Lorado Taft, 5:30 P.M. Admission free.

EXHIBITIONS

- July 10–December 1—(1) Fifteenth and Sixteenth Century Engravings of Ornament, lent by Mr. and Mrs. Potter Palmer. (2) Notable Engravings of the Fifteenth and Sixteenth Centuries.
- August 1–December 1—Selections from the Leonora Hall Gurley Memorial Collection of Drawings.
- October 8–December 1—(1) Etchings by Albert Besnard. (2) Persian Pottery and Bronzes, lent by H. Kevorkian.
- October 30–December 14—Thirty-seventh Annual Exhibition of American Oil Paintings and Sculpture.
- December 1–January 15—Prints purchased by the Print and Drawing Club for the Art Institute.
- December 23–January 25—(1) Paintings by Leon Kroll. (2) Paintings by George Obersteuffer. (3) Modern Japanese Paintings. (4) Paintings by Walter Ufer. (5) Paintings by Edgar S. Cameron. (6) Paintings by Paul W. Bartlett. (7) Arts Club Exhibition, Work of Henri de Toulouse-Lautrec. (8) Annual Exhibition of Applied Arts.
- January 30–March 10—Twenty-ninth Annual Exhibition by Artists of Chicago and Vicinity.

ACCESSIONS AND LOANS

PAINTING AND SCULPTURE

La Douleur, bronze head by Auguste Rodin. *Gift of Robert Allerton.*

Masque of a Faun, bronze by Glyn Philpot. *Lent by Robert Allerton.*

Birth of John the Baptist, painting of the School of Ghirlandajo, and The Armorer, painting by David Teniers the younger. *Lent by Martin A. Ryerson.*

DECORATIVE ARTS

2 pieces of Sandwich glass. *Lent by Miss Clara A. Nason.*

6 pieces of furniture. *Lent by Mrs. Russell Tyson.*

ORIENTAL ART

27 tiles, 110 pieces of pottery, 15 bronzes, 8 glass and other pieces. *Lent by H. Kevorkian.*

CLASSICAL DEPARTMENT

Egyptian black basalt statuette. *Gift of Chauncey Keep and the G. W. Sheldon Fund.* Egyptian limestone stele; colossal head from a sarcophagus; black basalt head. *Purchased from the Culver Fund.*

CHILDREN'S ROOM

2 pastels by Nicolai Roerich. *Gift of the artist.*

2 pieces of Armenian embroidery. *Purchased from the Worcester Fund.*

THE SCHOOL

15 drawings for The Thief of Bagdad. *Lent by Frank Bruner.*

THE LIBRARIES

85 volumes, of which 6 were gifts. 6 on painting, 7 on sculpture, 8 on architecture, 7 on design, 7 on graphic art, 13 on general art and archaeology, 32 continuations, and 5 miscellaneous.

Noteworthy accessions: Chavannes. *Mission archéologique dans la Chine Septentrionale*, and Vols. 3 and 4 of the series issued by K. Museum zu Berlin. *Beschreibung der Bildwerke der christlichen Epoche.*

NEW LIFE MEMBERS

Leo Adler
Miss Antoinette Bauer
Herbert Beeb
Robert Beebe
Mrs. Samuel A. Bingham
Henry W. Binnie
Robert O. Blair
Edward F. Blettner
W. J. Cameron
Mrs. Alice Chatman
William H. Clough
Curtis W. Coe
Mrs. James Albert Cook
Dr. Mary C. Cornell
James C. Cox
Frederick E. Crawford
Mrs. Samuel L. Crim
T. J. Crowe
Mrs. Bror G. Dahlberg
Mrs. George M. Davidson
Mrs. Lewis J. Day
Dr. Joseph B. DeLee
Rev. Edward L. Dondanville
Michael Farrell
Dr. Clark W. Finnerud
Mrs. William A. Fisher
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Mrs. Anna Belle Sullivan
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Condit Voorhees
Mrs. Charles A. Watson
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Mrs. Fred I. Wolffs

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
DECEMBER NINETEEN TWENTY-FOUR



THREE SELECTMEN OF PROVIDENCE, BY CHARLES W. HAWTHORNE.
ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE
PURCHASED FOR THE MUSEUM BY THE FRIENDS OF AMERICAN ART

VOLUME XVIII

NUMBER 9

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